

Art Canvass

*Des News
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●Several Utah artists vascillate between realism and abstraction — Doug Snow, Tony Rasmussen and Denis Phillips, to name a few. And Tom Mulder is another one. Trained as an abstract expressionist, his current style is much more realistic.

Mulder still retains some of his former abstract elements, however; because of it, he established an individualistic style. Interested in capturing mood and not detail, he effectively manipulates bold strokes of values and colors. Warm colors are used sparingly; and cast shadows become an integral part of his design.

His paintings are currently being featured at the Kimball Art Center in Park City, where they will remain through April 4. Other artists exhibiting there include sculptor Gary Slater and watercolorist Choral Pepper.

●Opening tomorrow at the NEH Museum of Art in Logan is an exhibition from USU's permanent collection. Featured in this show are approximately 52 works, many painted and sculpted during the first half of the 20th century. Many of the artists are well-known to Utahns, including Calvin Fletcher, H. Reuben Reynolds, Millard Sheets, LeConte Stewart, Ev Thorpe, and Mahonri Young. These works can be seen in the Upper Gallery through May 4. Gallery hours are 10:30-4:30 on weekdays and 2-5 on weekends.

●Moishe Smith continues to receive awards for his black-and-white print "Three Men in an Olive Tree." Shortly after winning the Cannon Award in the 160th Annual Exhibition of the NAD, he was awarded a purchase prize in the 17th Dulin National Works on Paper exhibition in Knoxville, Tennessee. This print was also juried into the 20th Bradley National Print and Drawing Exhibition and received a juror's mention.

●Currently on display in a lobby of the Church Office Building is a heroic bronze statue of a "Mormon Boy Scout." The seven-foot bronze, sculpted by Wyoming artist Peter Fillerup, has been donated to the LDS Church.

●Robert Hudson, born in Salt Lake City, is among the artists selected to exhibit in the Whitney Museum of American Arts Biennial Exhibition. The show opened in New York last Thursday and continues through June 2.

●Kate Woostenhulme, who has been serving as president of Utah Designer Craftsmen, has just accepted a job in Dallas, Texas. UDS has just announced that Steve Hansen of Brigham City will take over as president. The new vice president is Jack Droitcourt.

Workshops and lectures

●Utah Museum of Fine Arts (581-7332)
Sunday, March 31, 3 p.m. — Lecture by C. Douglas Lewis, curator of sculpture, Na-



Eugene Higgins etching of pioneers is part of USU's new exhibit.

tional Gallery of Art, Washington D.C.

●Salt Lake Art Center (328-4201)

Tuesday, March 26 (and every Tuesday through April 23), 12 noon — Gallery talk on jade by Ms. Bella Liu, curator from the National Museum of History in Taiwan.

March 26, April 9 and April 23, 7 p.m. Same lecture by Ms. Bella Liu.

●U. of U. Fine Arts Auditorium

Friday, March 29 — Lecture by graphic

artist Rob Roy Kelly on "Basic Design Application."

●Salt Lake City Library (209 E. 5th So.)
Call 363-5733, Ext. 242.

Saturday, April 15 — Workshop on drafting and weaving analysis by Carol Strickler. 10 a.m.-1 p.m. Also lecture on 19th century coverlets, 3:30-5 p.m. Both workshop and lecture are free. — By Richard P. Christenson

s Linda Kelm

mpphony box office, 533-6407.

s for the first time Linda will mount a
l concert platform in Utah. That's if you
count the days when she sang, often as
, with the Utah Oratorio Society and Utah
le, at the Valley Music Hall or in the com-
y chorus (with some bit parts) in Universi-
Utah opera productions. But with a voice
g for comfort and somehow a little out of
she left conductors uneasily wondering
o do with her.

stminster has been important to the Kelm
ight families for several generations. Her
r (born Hettie Wight) and father, Robert
both graduated when Westminster was a
college. As a girl Mrs. Kelm studied piano,
nging with Elizabeth Hayes Simpson, who
became Linda's teacher. Robert Kelm
l in dance bands around Salt Lake for
years, and both sang.

da attended Westminster for two years,
nfesses to being a dilatory student. "I ma-
in bridge," she said, with another peal of
ter. She then worked in the Westminster
cial office, and at a variety of other secre-
jobs.

didn't begin vocal study until I was 18," she

By Dorothy Stowe

eseret News Music Writer

recalled, "and I am so grateful to Elizabeth Simpson, a wonderful friend and teacher. She preserved what I had, let me develop at my own pace, and took my voice a great distance, though we little thought in those days that I would go up to dramatic soprano. I trained as a contralto."

Upon high school graduation in 1968, Linda was awarded a scholarship to study with Jennie Tourel, the great recitalist, at Aspen Music Festival. It was not a rewarding collaboration. "Tourel heard something in my voice that she didn't like," said Linda, "and spent the whole time trying to correct my 'wobble.' She wouldn't let me sing the whole time, just hum — and that only when she was there to supervise me!"

But there were Kelm watchers during those days to whom her present success comes as no surprise. They all agree that Kelm's was "a voice like no other we had heard."

"Linda was really impressive," said Philip Day Jr., formerly of the now-defunct Westminster music department, "and she had a fine teacher in Elizabeth Simpson, a perfectly marvelous woman (be sure to say that!) who never strained *anyone's* voice."

"I knew we had made contact with greatness," said Audrey Oestreicher, director of the Utah Metropolitan Opera Auditions, and Linda's loyal supporter for 10 years.

See LINDA on E-12

